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**Author: John E. Fetzer**  
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**Interviewer: Hepy**  
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**Proposed Administration Building**  
**Meeting with John E. Fetzer - Institute**  
**Tuesday, January 8, 1985**

**HEPY:** This morning we want to briefly outline some of the requirements of the program and outline some of the requirements of the Foundation itself. We will do an overview of possible sites—and requirements we want to accomplish like location of building. We want to listen to what you have in mind and what you would like to have.

**FETZER:** Well, it's a real tall order that I don't really know exactly how to describe. We've had numerous discussions. I don't know how much of our past discussion would even relate to you gentlemen. About the only thing I could say at this point is that we have a real natural setting out there, and I would think as a starting point, we would be thinking about the usage of things that might blend into the natural atmosphere that we have. That means wood, stone, rock or whatever, in order to achieve this. I guess the word 'natural' would come into the ideas that you might present to us. I have got no fixed idea on what that building should look like. I've no preconceived idea whatsoever of the exterior, of looking at the building from afar, to give you some kind of a description that would give you some idea. Because we have gone around the edges, we've talked about certain kinds of doors and entranceways or archways or the planning.

Have you shown them any of that circular stuff that we had from down the road, to give them some starting point?

**HEPY:** Down the road?

**FETZER:** Down in Texas, where we have a laboratory. I have the file. About the best part of the architecture is that the landscaping is part of the design.

**HEPY:** Can you explain it?

**FETZER:** I think it comes close to a picture of outer space at work. There's no way to tell you the origin of this, except that this is a shape of another University somewhere in the Universe. Where that is, goodness only knows—I wouldn't know. When you look at it, it has some curves, and it has some things in it; about as near as I can come is, it looks like the Pentagon in Washington. Beyond that, it isn't something that can serve as a guideline, essentially; but the goals of the Foundation, I would suspect, dictate somewhat the shape of the things to come.

The Foundation is going to undertake a new and original field of research. A field of energy medicine. We feel that our medical maturity is looked upon totally and solely from the chemical aspect. We feel that there is an electronic aspect to the species that needs to be explored. We think that there are radiations of all kinds that emanate from the

physical being of man. And as a result, what we're attempting to do by establishing laboratories, one in Phoenix—initially, that we're establishing—is to try to develop a new line of physics that actually can measure these radiations that come from the human anatomy. And from those lines of radiation we would be able, then, to perpetuate new means of diagnosis of illness, and a new methodology of cardio-molecular dialysis that can be used to bring about a healing process. We think this is a whole new branch out there that needs to be coordinated and brought together and examined.

From the standpoint of—I'm trying to reduce this down to something physical that can be understood, but the truth of the matter is that this is quite esoteric in its concept. People who are cut out of the norm pattern of existence would say, “This is a bunch of 'kooks on the loose.' They're trying to develop a new branch of medicine. What can a bunch of guys do, trying to develop new laboratories, that existing laboratories can't already do?”

We think that all the things like that have already been done, but they have been done by a bunch of 'kooks' that have been surrounding us. What we are trying to do is to pick up the things that can be legitimate ties, and bring them into focus, so they can become something of a norm to the ordinary process of thinking. Now that, of course, is not going to give you much about designing a building, perhaps, but it is a kind of a goal. It is a kind of an esoteric aspect to this that does suggest that this building not be just another rectangular thing stuck up there somewhere. It has to have another kind of a concept come out of all this that does reflect.

Now if this kind of stuff here gives some kind of connotation of what I've said, fine. I don't know that it does; nevertheless, maybe that's enough to start some lines of questioning—we can go from there.

**HEPY:** In our previous meeting, you said the development of this building will have three origins. First there will be a program; the second is the site—a given we have; the third are the words and thoughts that will come out of this meeting, like we're having now. A number of years ago, Barry worked on a project for Datsun. It was to be a facility in Ann Arbor, and the Japanese fellow in charge gave a written description of how he would, in the future, approach this building.

He would come up a long drive, and there would be trees, natural elements. He finds a covered space as he enters the building. Can you give a vision of such a person? I've been down the avenue and the site is rural, not an urban setting at all. As one enters the gate of the property, what are the intentions? How are they transformed through the feelings of this natural environment? Obviously, an automobile would be a realism, parking. They'll be arriving in cars, busses, whatever. How they go into the building and how, once they're received, would they have views of the lakes, the waterfalls, the other elements that are described in the program? Is that possible? In your dreams, when you're going to sleep, do you envision some of that? Can you share some of that?

**FETZER:** When you talk about the Japanese and the description you've given, it's a pretty good description of what might be a starting point for us.

Reminds me a great deal of when I went to Japan a few years ago, to help negotiate a treaty for the Japanese on the exchange of television programming between the two—the East and the West. We negotiated for days in one of these big circular rooms; each person had headphones and translators to translate the Japanese quickly into English, and we finally grounded out the treaty. We came down to the ceremony of signing the treaty, and we get down to one little paragraph on the end in signing the treaty, and this little Japanese fellow says, "Now what exactly is the meaning of that paragraph?"

I said, "Well, this is what I construe it to be." He says, "Oh, that doesn't ring a bell in me at all." Pretty soon one thing ran into another, and everybody became polarized and positions became fixed... it was the darndest rhubarb that you ever saw in your life, and the whole thing collapsed. So, the Chair of the meeting said, "In order to have some order out of this chaos, we'll have a twenty-minute intermission."

I go out to the men's room and I'm standing in one stall, and I look up, and the Chairman of the meeting is in the urinal next to me. I made some remark, I don't know now what it was, in reference to, Zenism in the Far East. One thing led to another and we talked about Buddhism; and when the thing ended, we walked back into the room and I sat down. The Chairman walked up to the front of the room and said, "Gentlemen, Mr. Fetzer and I have just had an extended conference on this subject, the paragraph is completely clarified. We will now proceed with the signing."

So, the extended conversation we had in the men's room, all of about three minutes about Zenism and Buddhism, and of which he said, "You're the first man from the West who I

ever talked to that knew anything about what we are up to over here,” cleared up the whole mess.

There is a connotation between the East and the West that is involved in this process, right here, in the design and construction of this building. There's a connotation of an aspect of mind over matter. The machination of the human mind is at work—both on this side and the other side, if there is another side, that becomes a little esoteric. So, we are talking about a matter of spirit as well as a matter of the physical side, I think. So, if that gives you any kind of a starting point as a clue about what we're trying to address here—then it's useful. The more you feel you've come into the door of the building—you have.

**HEPY:** Any thoughts of environment or feeling or spirit that you might look for?

**FETZER:** I would think the environment as you enter the building should have a very peaceful invitation about it. Something could convey wholeness, to the point that there's an atmosphere in that building of the human understanding of equity. Something about serenity, perhaps, even something pertaining to the meditative arts. Something of a world where you can set yourself aside from the physical world in which we live. It has to be a restful place. It should not be so busy that you are confused with the machinations of it. And anything that is there to be looked at should have an implication to it that might be in accordance with the philosophy—things that have developed out of the Foundation itself.

**HEPY:** What about the office, the people that will be living and working in these spaces?

**FETZER:** Philosophically, I think, what we feel is that, if you're looking at the water or you're looking at the trees, or looking at the hills and the valleys, there has to be sort of a oneness permeated through the whole thing -- sort of a oneness and wholeness that brings it all together. Because if you have a oneness outlook, you then are beginning to come to the source of all creative matter. That, perhaps, somewhere out of this Universe there is a super-creative intelligence that brought all of this together. That all of this, this Universe in which we live, is not just a grand slammed accident.

But we feel there is a creative source in back of all those things into which you're looking, and, if you could bring it all together, that those in our own group or, at least, those that could be coming into this place for business transactions or otherwise say, "Hey, there's something different about this. This is a place to come and get some rest. This is a place not in the norm of things, of this world, but here is something that's a little bit different that contributed to the well-being of man." Now those are the things that I would be thinking about if I were to be walking in here. A place of that kind.

**HEPY:** As you enter the property, there's an attitude, some particular philosophy at that point. What's happening is the business of the Foundation. What kinds of interaction is there from that entry point? You have few visitors, so it's primarily employee

circumstance; and what are their requirements in their working environment? We've talked about acoustics extensively.

**FETZER:** I think this is a personal viewpoint. I think about some of my travels around the world and the places that I've been. I think about some of my travels along the River Nile and all the Egyptian Temples that are still much in existence, and of the Great Pyramids. I can see the triangles and the shapes of the pyramids, I can see the archways in Luxor over the Sun, radiations about that. I see a lot of the design of the pillars, presently in Luxor. Many of the slides that I've taken in various places around the world observe some of these things, and I'm always shocked when I find them. Any of the standard things that you have available to you from that part of the world, the symbology that's here and there, can be useful guidelines around this structure. Some of the Egyptian statues, I can see a lot of that kind of thing coming out of that part of the world. And you walk around in Jerusalem—the Holy thing is there. There are a lot of things there; yet it does not have as much standing there as there is in the Nile, to convey back to some of the things that were happening at that particular time.

Again, there are certain personalities of the world that have depth of meaning to our Foundation. People like, let's say, Alexander the Great or Ramses II, or some of the Kingdoms of France, Louis the XIV and some of the stuff around Versailles. The very beginning of the United States of America—our Founding Fathers— Benjamin Franklin,



Thomas Jefferson. All of those have meaning to our people, that mean absolutely nothing to somebody else; but they have meanings to us, and probably most of the people that will ever be working at the Foundation. .

**HEPY:** What about the Founder's Room?

**FETZER:** The Fetzer Center at Western Michigan University has a display 50-60 ft. long. It's a vast display, where they've taken out just about everything I had, I thought; but I've seen them take it out and fill it all back up again. But these things are memorabilia from my two professions: the broadcasting business, television business, communication, and baseball. Those are the only two professions that are generally known—I have 8 or 9 others, that aren't known. If they ever write about me, the title will probably be, "The Nine Lives of John E. Fetzer."

**HEPY:** Will it be available to view?

**FETZER:** I don't know when it will be available.

**HEPY:** The memorabilia on the campus, will that be available for the new building?

**FETZER:** No, that will stay put. We have enough left over for me.

**HEPY:** Do you think there might be some paintings involved?

**FETZER:** There are two or three in the Foundation Offices and there are a few more to go in some of the rooms. If we had an idea of area, some of the paintings or statues, or something of the outline of the question of history might be, I think, that's a matter of planning. Among other things, we do have a place on outline in this material for a meditation room.

**HEPY:** Have you given some thought to, as is indicated in the program and outline materials, a certain interest in atriums and plantings—greenery, water aspects? Do you have any particular thoughts on these?

**FETZER:** The site is important. We give a view of the lake, and yet have the proper entrances, to get the building oriented in such a way as to fit in. The site becomes important towards the design; and I would certainly think, particularly from the standpoint of my office, I would like to have a place to look out of a picture window and see all of this.

**HEPY:** You get the feel for a more contemplative sort of a setting, than anything that might pop out of the woods at you as you approach the building?

**FETZER:** Yes.

**HEPY:** In our previous discussions you have discussed some other preferences. You talk about colonial design and certain color preferences. Can you talk about that again?

**FETZER:** If I have my preference of one color, I'm attracted to azure blues and gold and white. All of that does not necessarily fit in initially; but the combination of the setting out there may or may not depend on how things develop. But we have two extremes on the other hand.

**HEPY:** Having been born and raised in Michigan, I'm partly aware that we're in an area that, when you look outdoors on a day like today, you can see the snow and the ice on the trees, and the sun coming through it. It's 'outside-but-not-outside,' and you don't have to be in a snow mobile to enjoy it.

You mentioned cathedrals, where small pockets of light would come in. These little pockets were incredibly thrilling for individuals when they walked into the cathedral, and saw the light and the space, and the complexity of space, where families or individuals could feel that this was their segment of the picture of the larger environment.

**FETZER:** The only thing I could think of in response to that is a picture window, where it's nice and warm here on the warm side. That's the reason I had a glassed-in box at Tiger Stadium.

**HEPY:** Let me throw out some architectural concepts. In 1967, Montreal had an Exposition. The U.S. Pavilion was a dome; the sphere had a train going through it. All of these technological aspects were very dominant in form, and meant to be the center. Three years later, the pressurized building was the skin of these on physical buildings; two totally different philosophies were extended to express the human age of the United States for an international basis. I've given you two extremes. Am I giving you thoughts? It seems that there is a contrast here.

**FETZER:** I saw the thing in Montreal, while very much in a hurry. I don't remember reading too much about it. You mentioned the dome: I think of that dome that's over the Jefferson home in Monticello—that might be so. Look at the Jefferson Memorial, too, in Washington. It's designed the same way; or you go to the Lincoln Memorial and you get the pillars, to give that effect to it. You see, gentlemen, I'm looking for ideas as much as you are. I have no fixation.

**HEPY:** What is your feeling on the program statement of meditation?

**FETZER:** Give them some of your thoughts on meditation that would be helpful to them. Your own thoughts on meditation.

When I think of meditation, very often, when going to New York some years ago, I used to go to the old Vassar Hotel; that's gone now. But right next to it was this big Episcopalian Church on Park Avenue. It's got a little meditating chapel that's right off to the side. It's

an ordinary little chapel, but it has a few things in there that give you the aspect of meditation.

I remember many years ago I would stop in there occasionally. It was always half-full of people, and they would stop by momentarily, and sit down for a few minutes and relax.

And that was a quiet chapel I've always enjoyed. I'm sure many people may have an idea of how it should be. It's very important to give some attention to that.

**HEPY:** It seems like a mind-over-matter relationship. What those philosophies are will help.

**FETZER:** It's a real challenge, because in a program such as ours, there is an effort to bring together a body of ideas, and adopt them into a new age in the world. We are looking forward to a new world. We think this is one of the early pioneer steps that will generate a new kind of a world or happening, 200-500 years down the line. That is where the challenge comes. This is the elementary beginning: Take a lot of things that we're only exploring, like this, and try to translate them into something that can be understood—that's where the challenge comes. It's to take this, something that's a little evasive over here, and translate it into something tangible that will lead you back to the source. So, your initial feelings are absolutely correct. There is a challenge here.

**HEPY:** The one thing, as you talk, that keeps coming to my mind is that the human

being is really about only 10% of his potential under the best of circumstances; and there are many more things that we're capable of doing that we have no idea of yet. I can see this as being woven into this whole. Any of the ESP or that sort of thing entering into this?

**FETZER:** Yes, there's a lot of ESP in this. It seems to me that we can call it intuitive powers, if you want to. We can assign all kinds of monikers to it, but I think all of us here are guilty of sense of communication from time to time—on a mind-to-mind basis, that we're really shocked at a particular instance that this has happened to us in our lives.

Many, many times, I don't know how many times, I've talked to people and we get on a subject at the borderline like this, and after a while they say, "Well, I never wanted to say this, but you know, one time when I was over here this has happened to me... It's kind of a little way out, and I don't like to admit that it happened." But I'll guarantee you that every one of us in this room has had at least one such thing happen to them in their lifetime.

So, there is that connotation that's in this. In other words, we're daring to take a look at something that everybody else is sweeping under the rug.

This technology we're in has, in some form or another, been looked at by the Federal Government. The military. The military is not interested, at this point in time, in having this introduced to the public, primarily because of the implications of weaponry. It has tremendous potential for healing. You really have to orchestrate it. It has to be done in a co-active, reliable, reasonable, legitimate way.

There are several sister and brother agencies out there that would like to network with us.

We want to be able to take some of the technology that's been looked at, not only here but in the Soviet Union for 15 or 20 years, and introduce it co-actively. That's the challenge. In a very organized way. Trying to balance the very delicate dynamics of innovation, yet not antagonizing Big Brother.

We're affiliated right now with two or three people who probably are not looked upon very favorably by the Federal Government, because they've spoken out and said that this should not be kept from the mass of people.

We're hoping, with institutions such as ours, that we will be able to lay that path for the balance, so we can introduce it in a responsible way, for individuals to use and understand from the other side.

There's healing work in Romania, Russia, Yugoslavia, and Bulgaria. The advances in the energy fields at best are going on in Romania by tradition. Hoping to be able to introduce and set up a vehicle to introduce the mechanism in a legitimate way.

**HEPY:** Do people in other countries come here?

**FETZER:** Well, the last time the gentleman from Romania was invited here, he was all cut up, and they would never let him out of the country. So, we've been talking for five years about having someone here, and the only thing we've been able to do is, through the underground, take their books and their writings and interpret them.

**HEPY:** You mentioned a laboratory in Phoenix?

**FETZER:** The laboratory in Phoenix is a medical services facility. What they will be doing is following protocol, and dealing with protocols through light and sound and variations of electromagnetic fields. To bring them into a controversial center.